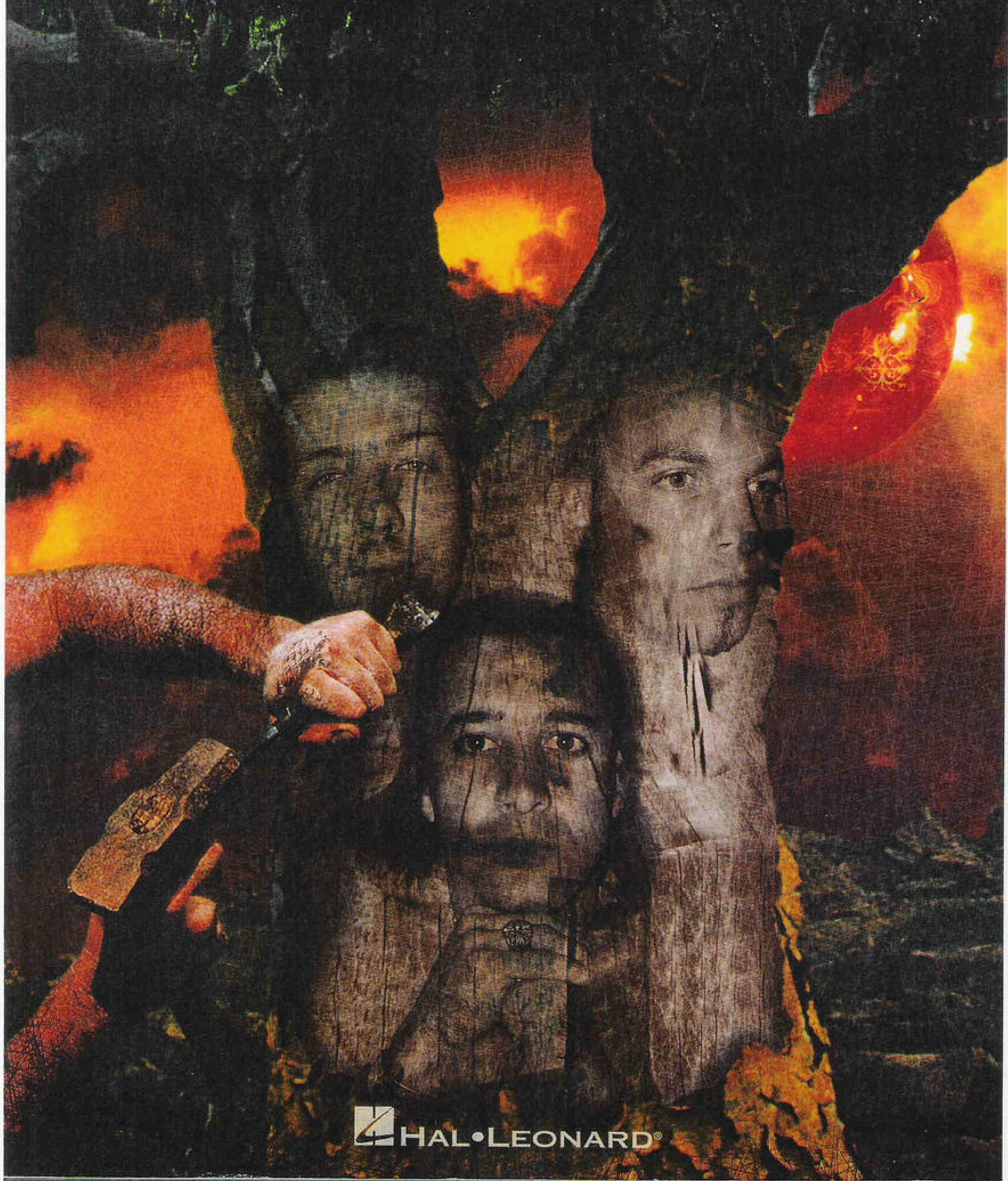





AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# CREED

*w e a t h e r e d*



 HAL • LEONARD®



# CREED

*w e a t h e r e d*

<i>c o n t e n t s</i>	4	<i>bullets</i>
	12	<i>freedom fighter</i>
	17	<i>who's got my back?</i>
	25	<i>signs</i>
	34	<i>one last breath</i>
	40	<i>my sacrifice</i>
	47	<i>stand here with me</i>
	57	<i>weathered</i>
	68	<i>hide</i>
	74	<i>don't stop dancing</i>
	82	<i>lullaby</i>
	87	<i>Guitar Notation Legend</i>

*Music transcriptions by Pete Billmann*

ISBN 0-634-04429-X

 **HAL•LEONARD®**  
CORPORATION  
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

For all works contained herein:  
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.  
Infringers are liable under the law.

Visit Hal Leonard Online at





Photo by Sean Perry

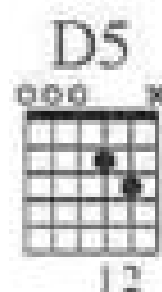


Photo by Len Irish



## Bullets

**Words and Music by Mark Tremonti and Scott Stapp**



Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately  $\text{♩} = 82$ 

D5

Gr. I (clean)

REF A

Play 4 times

End Rift A

\* Chord symbols reflect overall harmony.

Verse

D5

Bb (no5th)/D

D5

1. *Spoken: Walkin' around.*

*I hear the sounds*

*of the earth seeking relief.*

## RIFT B

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a double bar line.

10/20

Jet ring

[illegible]

G5/D

D5

Bb(no5th)/D D5

*I'm trying to find a reason to live.*

*but the mindless clutter my path.*

End Riff B

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The first measure is a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note D5, and a quarter note E5. The third measure contains a half note F5, a quarter note G5, and a quarter note A5. The fourth measure contains a half note B5, a quarter note C6, and a quarter note D6. The fifth measure contains a half note E6, a quarter note F6, and a quarter note G6. The sixth measure contains a half note A6, a quarter note B6, and a quarter note C7. The seventh measure contains a half note D7, a quarter note E7, and a quarter note F7. The eighth measure contains a half note G7, a quarter note A7, and a quarter note B7. The ninth measure contains a half note C8, a quarter note D8, and a quarter note E8. The tenth measure contains a half note F8, a quarter note G8, and a quarter note A8. The eleventh measure contains a half note B8, a quarter note C9, and a quarter note D9. The twelfth measure contains a half note E9, a quarter note F9, and a quarter note G9. The thirteenth measure contains a half note A9, a quarter note B9, and a quarter note C10. The fourteenth measure contains a half note D10, a quarter note E10, and a quarter note F10. The fifteenth measure contains a half note G10, a quarter note A10, and a quarter note B10. The sixteenth measure contains a half note C11, a quarter note D11, and a quarter note E11. The seventeenth measure contains a half note F11, a quarter note G11, and a quarter note A11. The eighteenth measure contains a half note B11, a quarter note C12, and a quarter note D12. The nineteenth measure contains a half note E12, a quarter note F12, and a quarter note G12. The twentieth measure contains a half note A12, a quarter note B12, and a quarter note C13. The twenty-first measure contains a half note D13, a quarter note E13, and a quarter note F13. The twenty-second measure contains a half note G13, a quarter note A13, and a quarter note B13. The twenty-third measure contains a half note C14, a quarter note D14, and a quarter note E14. The twenty-fourth measure contains a half note F14, a quarter note G14, and a quarter note A14. The twenty-fifth measure contains a half note B14, a quarter note C15, and a quarter note D15. The twenty-sixth measure contains a half note E15, a quarter note F15, and a quarter note G15. The twenty-seventh measure contains a half note A15, a quarter note B15, and a quarter note C16. The twenty-eighth measure contains a half note D16, a quarter note E16, and a quarter note F16. The twenty-ninth measure contains a half note G16, a quarter note A16, and a quarter note B16. The thirtieth measure contains a half note C17, a quarter note D17, and a quarter note E17. The thirty-first measure contains a half note F17, a quarter note G17, and a quarter note A17. The thirty-second measure contains a half note B17, a quarter note C18, and a quarter note D18. The thirty-third measure contains a half note E18, a quarter note F18, and a quarter note G18. The thirty-fourth measure contains a half note A18, a quarter note B18, and a quarter note C19. The thirty-fifth measure contains a half note D19, a quarter note E19, and a quarter note F19. The thirty-sixth measure contains a half note G19, a quarter note A19, and a quarter note B19. The thirty-seventh measure contains a half note C20, a quarter note D20, and a quarter note E20. The thirty-eighth measure contains a half note F20, a quarter note G20, and a quarter note A20. The thirty-ninth measure contains a half note B20, a quarter note C21, and a quarter note D21. The fortieth measure contains a half note E21, a quarter note F21, and a quarter note G21. The forty-first measure contains a half note A21, a quarter note B21, and a quarter note C22. The forty-second measure contains a half note D22, a quarter note E22, and a quarter note F22. The forty-third measure contains a half note G22, a quarter note A22, and a quarter note B22. The forty-fourth measure contains a half note C23, a quarter note D23, and a quarter note E23. The forty-fifth measure contains a half note F23, a quarter note G23, and a quarter note A23. The forty-sixth measure contains a half note B23, a quarter note C24, and a quarter note D24. The forty-seventh measure contains a half note E24, a quarter note F24, and a quarter note G24. The forty-eighth measure contains a half note A24, a quarter note B24, and a quarter note C25. The forty-ninth measure contains a half note D25, a quarter note E25, and a quarter note F25. The fiftieth measure contains a half note G25, a quarter note A25, and a quarter note B25. The fifty-first measure contains a half note C26, a quarter note D26, and a quarter note E26. The fifty-second measure contains a half note F26, a quarter note G26, and a quarter note A26. The fifty-third measure contains a half note B26, a quarter note C27, and a quarter note D27. The fifty-fourth measure contains a half note E27, a quarter note F27, and a quarter note G27. The fifty-fifth measure contains a half note A27, a quarter note B27, and a quarter note C28. The fifty-sixth measure contains a half note D28, a quarter note E28, and a quarter note F28. The fifty-seventh measure contains a half note G28, a quarter note A28, and a quarter note B28. The fifty-eighth measure contains a half note C29, a quarter note D29, and a quarter note E29. The fifty-ninth measure contains a half note F29, a quarter note G29, and a quarter note A29. The sixtieth measure contains a half note B29, a quarter note C30, and a quarter note D30. The sixty-first measure contains a half note E30, a quarter note F30, and a quarter note G30. The sixty-second measure contains a half note A30, a quarter note B30, and a quarter note C31. The sixty-third measure contains a half note D31, a quarter note E31, and a quarter note F31. The sixty-fourth measure contains a half note G31, a quarter note A31, and a quarter note B31. The sixty-fifth measure contains a half note C32, a quarter note D32, and a quarter note E32. The sixty-sixth measure contains a half note F32, a quarter note G32, and a quarter note A32. The sixty-seventh measure contains a half note B32, a quarter note C33, and a quarter note D33. The sixty-eighth measure contains a half note E33, a quarter note F33, and a quarter note G33. The sixty-ninth measure contains a half note A33, a quarter note B33, and a quarter note C34. The seventieth measure contains a half note D34, a quarter note E34, and a quarter note F34. The seventy-first measure contains a half note G34, a quarter note A34, and a quarter note B34. The seventy-second measure contains a half note C35, a quarter note D35, and a quarter note E35. The seventy-third measure contains a half note F35, a quarter note G35, and a quarter note A35. The seventy-fourth measure contains a half note B35, a quarter note C36, and a quarter note D36. The seventy-fifth measure contains a half note E36, a quarter note F36, and a quarter note G36. The seventy-sixth measure contains a half note A36, a quarter note B36, and a quarter note C37. The seventy-seventh measure contains a half note D37, a quarter note E37, and a quarter note F37. The seventy-eighth measure contains a half note G37, a quarter note A37, and a quarter note B37. The seventy-ninth measure contains a half note C38, a quarter note D38, and a quarter note E38. The eightieth measure contains a half note F38, a quarter note G38, and a quarter note A38. The eighty-first measure contains a half note B38, a quarter note C39, and a quarter note D39. The eighty-second measure contains a half note E39, a quarter note F39, and a quarter note G39. The eighty-third measure contains a half note A39, a quarter note B39, and a quarter note C40. The eighty-fourth measure contains a half note D40, a quarter note E40, and a quarter note F40. The eighty-fifth measure contains a half note G40, a quarter note A40, and a quarter note B40. The eighty-sixth measure contains a half note C41, a quarter note D41, and a quarter note E41. The eighty-seventh measure contains a half note F41, a quarter note G41, and a quarter note A41. The eighty-eighth measure contains a half note B41, a quarter note C42, and a quarter note D42. The eighty-ninth measure contains a half note E42, a quarter note F42, and a quarter note G42. The ninetieth measure contains a half note A42, a quarter note B42, and a quarter note C43. The hundredth measure contains a half note D43, a quarter note E43, and a quarter note F43. The hundred-first measure contains a half note G43, a quarter note A43, and a quarter note B43. The hundred-second measure contains a half note C44, a quarter note D44, and a quarter note E44. The hundred-third measure contains a half note F44, a quarter note G44, and a quarter note A44. The hundred-fourth measure contains a half note B44, a quarter note C45, and a quarter note D45. The hundred-fifth measure contains a half note E45, a quarter note F45, and a quarter note G45. The hundred-sixth measure contains a half note A45, a quarter note B45, and a quarter note C46. The hundred-seventh measure contains a half note D46, a quarter note E46, and a quarter note F46. The hundred-eighth measure contains a half note G46, a quarter note A46, and a quarter note B46. The hundred-ninth measure contains a half note C47, a quarter note D47, and a quarter note E47. The hundred-tieth measure contains a half note F47, a quarter note G47, and a quarter note A47. The hundred-first measure contains a half note B47, a quarter note C48, and a quarter note D48. The hundred-second measure contains a half note E48, a quarter note F48, and a quarter note G48. The hundred-third measure contains a half note A48, a quarter note B48, and a quarter note C49. The hundred-fourth measure contains a half note D49, a quarter note E49, and a quarter note F49. The hundred-fifth measure contains a half note G49, a quarter note A49, and a quarter note B49. The hundred-sixth measure contains a half note C50, a quarter note D50, and a quarter note E50. The hundred-seventh measure contains a half note F50, a quarter note G50, and a quarter note A50. The hundred-eighth measure contains a half note B50, a quarter note C51, and a quarter note D51. The hundred-ninth measure contains a half note E51, a quarter note F51, and a quarter note G51. The hundred-tieth measure contains a half note A51, a quarter note B51, and a quarter note C52. The hundred-first measure contains a half note D52, a quarter note E52, and a quarter note F52. The hundred-second measure contains a half note G52, a quarter note A52, and a quarter note B52. The hundred-third measure contains a half note C53, a quarter note D53, and a quarter note E53. The hundred-fourth measure contains a half note F53, a quarter note G53, and a quarter note A53. The hundred-fifth measure contains a half note B53, a quarter note C54, and a quarter note D54. The hundred-sixth measure contains a half note E54, a quarter note F54, and a quarter note G54. The hundred-seventh measure contains a half note A54, a quarter note B54, and a quarter note C55. The hundred-eighth measure contains a half note D55, a quarter note E55, and a quarter note F55. The hundred-ninth measure contains a half note G55, a quarter note A55, and a quarter note B55. The hundred-tieth measure contains a half note C56, a quarter note D56, and a quarter note E56. The hundred-first measure contains a half note F56, a quarter note G56, and a quarter note A56. The hundred-second measure contains a half note B56, a quarter note C57, and a quarter note D57. The hundred-third measure contains a half note E57, a quarter note F57, and a quarter note G57. The hundred-fourth measure contains a half note A57, a quarter note B57, and a quarter note C58. The hundred-fifth measure contains a half note D58, a quarter note E58, and a quarter note F58. The hundred-sixth measure contains a half note G58, a quarter note A58, and a quarter note B58. The hundred-seventh measure contains a half note C59, a quarter note D59, and a quarter note E59. The hundred-eighth measure contains a half note F59, a quarter note G59, and a quarter note A59. The hundred-ninth measure contains a half note B59, a quarter note C60, and a quarter note D60. The hundred-tieth measure contains a half note E60, a quarter note F60, and a quarter note G60. The hundred-first measure contains a half note A60, a quarter note B60, and a quarter note C61. The hundred-second measure contains a half note D61, a quarter note E61, and a quarter note F61. The hundred-third measure contains a half note G61, a quarter note A61, and a quarter note B61. The hundred-fourth measure contains a half note C62, a quarter note D62, and a quarter note E62. The hundred-fifth measure contains a half note F62, a quarter note G62, and a quarter note A62. The hundred-sixth measure contains a half note B62, a quarter note C63, and a quarter note D63. The hundred-seventh measure contains a half note E63, a quarter note F63, and a quarter note G63. The hundred-eighth measure contains a half note A63, a quarter note B63, and a quarter note C64. The hundred-ninth measure contains a half note D64, a quarter note E64, and a quarter note F64. The hundred-tieth measure contains a half note G64, a quarter note A64, and a quarter note B64. The hundred-first measure contains a half note C65, a quarter note D65, and a quarter note E65. The hundred-second measure contains a half note F65, a quarter note G65, and a quarter note A65. The hundred-third measure contains a half note B65, a quarter note C66, and a quarter note D66. The hundred-fourth measure contains a half note E66, a quarter note F66, and a quarter note G66. The hundred-fifth measure contains a half note A66, a quarter note B66, and a quarter note C67. The hundred-sixth measure contains a half note D67, a quarter note E67, and a quarter note F

Let ring

Gr. 1: w/ Riff B

Bb(no5th)/D

D5 G5/D

D5 Bb(no5th)/D D5

*Oh, these thorns in my side.*

*Oh, these thorns in my side,*

*I know I have something free.*

© 2001 Tremonti/Stapp Music and Dwight Frye Music, Inc.  
All Rights Administered by Dwight Frye Music, Inc.  
All Rights Reserved Used by Permission



2nd time, Bkgd. Voc.: w/ Voc. Fill 1  
N.C.

Gr. 2: w/ Riff D (6 times)

all a round me. Come on, raise your head.  
when I'm disgraced (by) jealou sy and lies, I

Those who hide behind the shadows live with all that's  
laugh a-loud 'cause my life has got ten in-side some-one else-'s

D5 Eb5 D5 Eb5 D5 Eb5 D5

[illegible]

The musical score for 'Look at Me' is presented in three systems. The top system shows the vocal melody in treble clef with lyrics 'look at me, \_\_\_\_\_' and 'look at (At)'. Above the staff are guitar chords: Eb5 D5 Eb5 D5 Eb5 D5, Eb5 D5 Eb5 D5 Eb5 D5, and Eb5 D5 Eb5 D5 Eb5 D5. A slur connects the first two Eb5 D5 chords. The middle system shows the piano accompaniment in treble clef, with a 'P.M.' (Pedal Marking) indicated by a dashed line. The bottom system shows the guitar accompaniment in treble clef, with a 'P.M.' indicated by a dashed line and a 'slight P.H.' (Pedal Harp) marking. Chord diagrams are provided for the guitar parts, showing the fretting for the Eb5 and D5 chords.



Eb5   D5   Eb5   D5   Eb5   D5

E♭5 D5 E♭5 D5 E♭5 D5

me. \_\_\_\_\_  
least look at me when you shoot a bullet through my

E♭5 D5 E♭5 D5 E♭5 D5

E♭5 D5 E♭5 D5 E♭5 D5

head, \_\_\_\_\_ through my head, \_\_\_\_\_ through my

E♭5 D5    C5 D5    E♭5 D5    C5 D5    E♭5 D5    C5 D5    C5 D5    E♭5 D5    C5 D5    E♭5 D5    C5 D5

head, \_\_\_\_\_

Gr. 3 (dist.) Rhy. Fig. 2A



P.M. - - - - -

[illegible]

Gtr. 2 Rhy. Fig. 2

P.M.

P.M. \_\_\_\_\_

E♭5 D5      C5 D5 C5 D5

E♭5 D5      C5 D5      E♭5 D5      C5 D5      E♭5 D5      C5 D5 C5 D5

Yeah, \_\_\_\_\_  
through my head.) \_\_\_\_\_

The first system of the musical score for 'The Wind' is written on a single staff in treble clef. The key signature has one flat (B-flat). The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The piece features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a double bar line.

P.M. — — — — —

[illegible]

P.M. - - - - -

[illegible]

E♭5 D5 C5 D5 E♭5 D5 C5 D5 E♭5 D5 C5 D5 C5 D5

P.M. - - - - -

P.M. - - - - -

A/h.  
Gtr. 1: w/ Riff A (4 times)  
Gtr. 4 (dist.)

*pp*  
w/ dist.  
w/ bar  
P.H.

Gtr. 3 tacet

+1/2 +1 +1 1/2 +1

-1/2

Gtrs. 2 & 3

Gtr. 2

*mf*  
P.H.  
w/ bar

P.H.  
w/ bar

Pitches: B G A B G G♯

-2 -1 -1 -1/2

Gtr. 4 tacet

Bridge

Gtr. 1: w/ Riff B (2 times)  
Gtr. 2 tacet  
D5

Hey, \_\_\_\_\_

Riff E

Gtr. 3

*p*

+1/2 +3/4

(5) (5) (5) (4) (4) (4) 9

Pitches: A B♭ B♯ A -1 -1/2

all I want is what's real, some - thin' I touch and can

(9) 10 9

feel. I'll hold it close and nev - er let it go. — Said

End Riff E

7 9 10 9

Gtr. 3: w/ Riff E

why, — why do we live this life — with all this hate in -

D5

Gtr. 2

*p*

side? I'll give it a - way 'cause I don't want it no more.

Gtr. 4

w/ bar w/ bar

12 (12) 9 10 9 10 12

-1/2



P.M. P.M. P.M. P.M. P.M. P.M.

Please — help me find a place, — some - where far a -

Gtr. 3

*mf*

9 10

Gtr. 4

w/ bar

-1/2 -1/2

-1/2 -1/2

14 14 14 15 15 14

-1/2

P.M. P.M. P.M.

way. — Yes, I'll go and you'll nev - er see me a - gain. Look at

12 10 11 13

w/ bar

12 X X 14 X X 12 14 13 14 14 13 14

### Chorus

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

Gtrs. 3 & 4 tacet

D5 Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5

me, — look at

Eb5 D5 Eb5 D5 Eb5 D5

Eb5 D5 Eb5 D5 Eb5 D5

me, — (At

E♭5 D5 E♭5 D5 E♭5 D5      E♭5 D5 E♭5 D5 E♭5 D5      E♭5 D5 E♭5 D5 E♭5 D5

least look at me when you shoot a bul - let through my head, \_\_\_\_\_ through my

E♭5 D5 E♭5 D5 E♭5 D5      E♭5 D5 E♭5 D5 E♭5 D5      E♭5 D5 E♭5 D5 E♭5 D5

head, \_\_\_\_\_ Look at me, \_\_\_\_\_ look at  
through my head, \_\_\_\_\_

E♭5 D5 E♭5 D5 E♭5 D5      E♭5 D5 E♭5 D5 E♭5 D5      Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.) (2 times)  
E♭5 D5 E♭5 D5 E♭5 D5

me. \_\_\_\_\_ At least look at me when you

E♭5 D5 E♭5 D5 E♭5 D5      E♭5 D5 E♭5 D5 E♭5 D5      E♭5 D5 E♭5 D5 E♭5 D5

shoot a bul - let through my head, \_\_\_\_\_ through my head, \_\_\_\_\_ Look at  
through my

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A  
E♭5 D5 C5 D5 E♭5 D5 C5 D5      E♭5 D5 C5 D5 C5 D5      E♭5 D5 C5 D5 E♭5 D5 C5 D5

me. \_\_\_\_\_  
head.) \_\_\_\_\_

E♭5 D5 C5 D5 C5 D5      E♭5 D5 C5 D5 E♭5 D5 C5 D5 E♭5 D5 C5 D5 C5 D5

Look at me, \_\_\_\_\_ look at

E♭5 D5 C5 D5 E♭5 D5 C5 D5      E♭5 D5 C5 D5 C5 D5      N.C.

me. \_\_\_\_\_

Gtrs. 2 & 3

me. \_\_\_\_\_

# Freedom Fighter

Words and Music by Mark Tremonti and Scott Stapp

Drop D tuning:  
(low to high) D-A-D-G-B-E

**Intro**  
Moderately ♩ = 157

\* Gtr. 1 (dist.)

\*\* Dm7

\* Doubled throughout

\*\* Chords symbols reflect implied harmony.



beat us down — some more. — Our mis - sion's set — in stone — 'cause the  
tell it like — it is. — If the truth — will set you free, (I) feel

P.M. — — — — — P.M. — — — — —

0 0 3 5 0 5 (5) 3 6 3 5 3 0 0 3 5 3 0 0 3 5 3

writ - ing's on — the wall. — I'll scream it from — the moun - tain tops, — pride  
sor - ry for — your soul. — Can't you hear — the ring - ing? 'Cause — for

P.M. — — — — —

0 0 3 5 3 0 0 3 5 3 0 0 3 5 3 0 0 3 5 3

1.  
Interlude  
D5 C5 G/B

comes be - fore — a fall. —  
you the bell — tolls. — I'm just a

Rhy. Fig. 1

1/2 1/2 1/2

5 5 5 (5) 3 5 3 5 3

G5 F#5 F5 A5 E5 G5 F5 D5 F5

2. So  
End Rhy. Fig. 1

P.M.

2.

**Chorus**  
Gtr. 1: w/ Rhy. Fig. 1

D5 C5 G/B G5 F#5

free - dom fight - er, no re - morse. — Rag - in' on — in ho - ly war. —

F5 A5 E5 G5 F5 D5 F5 *To Coda* ⊕

Soon there'll come a — day when you're face to face — with

D5 C5 A5 D5 G5 Bb5 G5

me, — face to face — with

Gtr. 1 Rhy. Fig. 2 *End Rhy. Fig. 2*

P.M. — — — — —

Gtr. 1: w/ Rhy. Fig. 2 (2 times)  
D5 C5 A5 D5 G5 Bb5 G5

me, — face to face — with

D5 C5 A5 D5 G5 Bb5 G5

me, — face to face — with

**Interlude**  
D5 C5 A5 D5 G5 Bb5 G5

me, —

Gtr. 1 Rhy. Fig. 3 *End Rhy. Fig. 3*

*mf* P.M. — — — — —

15



D5

Can't you see we're

End Rhy. Fig. 4

E♭5 F5

Gtr. 1: w/ Rhy. Fig. 4

D5

com - in'?

(Can't you see we're com - in'?)

E♭5

D5

Can't you hear us com - in'?

E♭5 F5

*D.S. al Coda*

I'm just a

# ⊕ Coda

## Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 1

D5 C5 G/B

Free - dom fight - er, no re - morse. Rag - in' on in

me.

G5 F#5 F5 A5 E5

ho - ly war. Soon there'll come a day when you're

G5 F5 D5 F5 G5 F5 D5 F5 G5 F5 D5 F5 D5 N.C.

face to face with, face to face with, face to face with me.

Gtr. 2 (dist.)

*mf* w/ wah-wah

Gtr. 1

P.M.

**Words and Music by Mark Tremonti and Scott Stapp**

## Intro

D5

$I=0.5$

*pp* cresc.  
w/ fingers

D  
RIFT A

11/20

— 814 —

End Rift A

1274

## D

1. Run,  
still

hide.  
time.

All that was said -  
All that has been

cred to us, cred to us.  
dev as tat ed can be re cre at ed.

\* *div*

loco

\*Upstemmed notes only

See the signs. The cov e nant has  
Re al ize we pick up the bro

been bro ken by of man kind,  
ken piec es our lives,

\*\* *div*

\*\*Upstemmed notes only

leav ing us with no shoul der, with no shoul  
giv ing our selves to each oth er, our selves to each oth

\*\*\* *div*

\*\*\*Upstemmed notes only





Chorus

Dsus4 D5 D

Who's got my back now, —

\*Gtrs. 1 & 2

\*Composite arrangement

when all we have left is de - cep - tive, so dis - con - nect -

ed? What is the truth now? — (What is the truth —

Gtr. 1

Gtr. 2

*p*  
w/ fingers

Interlude

Gtr. 1: w/ Riff A  
Gtr. 2: tacet  
D

D.S. al Coda 1

now?) —

2. There's

⊕ Coda 1

Gtr. 1 tacet

to rest our head on.

\* Gtr. 3 (dist.)

*f*

P.M. - - - - -

15

12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

\*Doubled throughout

§ § Chorus

D

Who's got my back now, -

P.M. - - - - -

P.M. - - - - -

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

11 11 11 11

9 9 9 9

0 0 0 0

when all we have left is de - cep - tive, so dis - con - nect -

P.M. - - - - -

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

17 17 15 14 12 14 12 12 12 12 12 12 12 12 12 12

15 13 12 10 12 10 10 10 10 10 10 10 10 10 10 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

To Coda 2 ⊕

ed. What is the truth now?

12 11 9 11 12 11 11 11 11 11 11 11 11 11 11 11

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1. 2.

Bridge  
D

What is the truth —

Gtr. 2 Riff B End Riff B

P.M.

Gtr. 2: w/ Riff B (1 1/2 times)

now? Tell me the truth now.





now? Tell us the truth.

Gr. 3

11-12 12 12 12 12 12 12 15 15 15 15 15 15 3 12 11 0  
 X X X X X X X X X X X X X X X X X X X  
 9-10 10 10 10 10 10 10 13 13 13 13 13 13 1 10 9 7  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

What is the truth \_

now? Tell us the truth now.

What is the truth — now? — Tell us the truth —

\_\_\_\_\_ now. \_\_\_\_\_ Tell me the truth \_\_\_\_\_ now. \_\_\_\_\_

# Signs

Words and Music by Mark Tremonti and Scott Stapp

Tune down 1 step:  
(low to high) D-G-C-F-A-D

## Intro

Moderately slow  $\text{♩} = 84$

\* Gtr. 5 (dist.)

N.C.

*mp*

TAB

\* Two gtrs. arr. for one.

\*\* Gtr. 4 (dist.)

*mp*

\*\* Gtrs. 2 & 3 (dist.)

*mf*  
divisi fdbk.  
don't pick

TAB

Pitch: C#

\*\* Gtr. 4 plays notes on 4th string; Gtrs. 2 & 3 play notes on 6th string.

Gtr. 1 (dist.)

*mf*  
fdbk.  
don't pick

w/ wah-wah as filter

P.H.

TAB

Pitch: E F

Gtr. 5

*f*  
P.M. - - - - -

Gtr. 4

*f*  
P.M. - - - - -

Gtr. 1

P.H. *f*  
Pitch: E F E

Gtr. 6 (dist.)

*mf*  
Harm. w/ bar

Gtrs. 1, 4 &amp; 6 tacet

F#5 G5 F#5 E5

Gtrs. 2 &amp; 3

F#5 G5 F#5 E5

\* Chord symbols reflect implied harmony.

F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5

# Verse

F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5 N.C.

1. This is not a - bout age. \_\_\_\_\_  
2. This is not a - bout race, \_\_\_\_\_

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1

Gtr. 5 Rhy. Fig. 1A

Gtr. 2

Gtr. 3 Rhy. Fig. 1

rake - Harm. 2.75 3 Pitch: E D

\* Harmonic located three quarters the distance between the 2nd & 3rd frets.

Rhy. Fill 1  
Gtrs. 2 & 3

F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5 F#5 G5 F#5 E5

it's      Time      a      served      on      the      earth      does - n't      mean      you      grow      in

de - ci - sion      to      stop      the      di - vi - sion      in      your

End Rhy. Fig. 1A

1/2      1/2      1/2      P.M.      P.M.      P.M.

*loco*

1/2      1/2      1/2      P.M.      P.M.      P.M.

End Rhy. Fig. 1

1/2      1/2      1/2      P.M.      P.M.      P.M.

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

Gtr. 5: w/ Rhy. Fig. 1A (3 times)

2nd time, Gtr. 3: w/ Rhy. Fig. 1 (1st meas.)

2nd time, Gtrs. 2 & 3: w/ Rhy. Fills 2 & 2A

F#5 G5 F#5 E5

F#5 G5 F#5 E5

F#5 G5 F#5 E5

F#5 G5 F#5 E5 N.C.

mind, \_\_\_\_\_  
life, \_\_\_\_\_

grow in \_\_\_\_\_  
in our \_\_\_\_\_

Gtr. 2

1/2      1/2      1/2      1/2      P.H.

Pitch: B

Rhy. Fill 2  
Gtr. 2

1/2      1/2

rake -1

Rhy. Fill 2A  
Gtr. 3

1/2      1/4

semi-harm.



2nd time, Gtr. 3: w/ Rhy. Fig. 1 (last 2 meas.)

F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5 F#5 G5 F#5 E5

mind. \_\_\_\_\_  
lives. \_\_\_\_\_

1/2      1/2      1/2      P.M. - - - - - P.M.      P.M.

4 2      (4) (2) 0      4 2      (4) (2) 0      4 2      (4) (2) 0      2 0      4 2      5 3      4 2      2 0      2 0      4 2      5 3      4 2      2 0      4 2      5 3      4 2      2 0

Gtr. 2: w/ Rhy. Fig. 1  
2nd time, Gtr. 3: w/ Rhy. Fig. 1

F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5 N.C.

This is not a - bout      God. \_\_\_\_\_  
This is not a - bout      (God.) \_\_\_\_\_  
sex. \_\_\_\_\_ (Sex.)

\* Bkgd. Voc. w/ echo repeats

F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5 F#5 G5 F#5 E5

Spir - it - 'al in - sin - u - a - tions seem and to the shock \_\_\_\_\_ our na -  
We all know sex sells \_\_\_\_\_ and to the whole world is buy -

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1

F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5      F#5 G5 F#5 E5 N.C.

tion. \_\_\_\_\_      our na -  
in'. \_\_\_\_\_      We're buy -

Gtr. 2

1/2      1/2      1/2      1/2      P.S.

4 2      (4) (2) 0      4 2      (4) (2) 0      4 2      (4) (2) 0      4 2      (4) (2) 0      X

Gtr. 3

1/2      1/2      1/2      1/2      P.S. - - - - - Harm.

4 2      (4) (2) 0      4 2      (4) (2) 0      4 2      (4) (2) 0      4 2      (4) (2) 0      X X X X      3

Pitch: B

[illegible]

**Chorus**  
Cadd9

Come with me, I'm fading

G/B

Gtrs. 2 & 3

P.M.-----

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 12 10

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 12 10 12 10 12 10 12 10

[illegible]

Cadd9 G/B

Come with me, come with me,

P.M. P.M. P.M.

G5 F#m

come with me now.

P.M.

# Interlude

Gtrs. 2, 3 & 5: w/ Rhy. Figs. 1 & 1A

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 N.C.

*D.S. al Coda*

F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5

# Coda

D5

A/C#

C5

Come with me,

P.M. P.M.

G/B

G5

come with me,

come with me now.

P.M.

Interlude  
N.C.

F#m

Riff A

End Riff A

\* Gtr. 2 w/ amp tremolo set for sixteenth-note regeneration w/ three repeats.  
Gtr. 3 w/ heavy phaser

Bridge

Gtrs. 2 & 3: w/ Riff A (1 1/2 times)  
N.C.

Can't you see the signs, see the signs now? \_ Can't you see the signs, see the signs now? \_

E5 G5 C5 G5 B5 G5 E5

1., 2., 3. G5 C5 G5 B5 G5 E5

see the signs now? \_ Can't you see the signs, see the signs now? \_

Gtrs. 2 & 3 Rhy. Fig. 2

P.M. - - - - effects off

End Rhy. Fig. 2

4. G5 C5 G5 B5 G5 E5 G5 C5 G5 B5 G5 E5 G5 C5 G5 B5 E5

see the signs now? \_ Yeah! Come on!

P.M. - - - -

\*\* Played behind the beat.

Chorus

G5 C5 G5 B5 G5 E5 G5 C5 G5 B5 G5 E5 C5

See 'em now? Yeah! Come with me,

G/B  
 I'm fading underneath the lights.  
 P.M. - - -  
 P.M. - - -

D5 A/C# C5

Come with me,

come with me, come with me now.

P.M. - 4

## Outro

Gtrs. 2 & 3; w/ Rhy. Fig. 2 (3 1/2 times)

Can't you see them, see the signs? You see them, all the

1. 2.

G5 C5 G5 B5 G5 E5 G5 C5 G5 B5 G5 E5 G5 C5 G5 B5 G5 E5 G5 C5 G5 B5 G5 E5

signs, we \_ see \_ them. \_ signs, we \_ see \_ them. \_

Gtrs. 2 & 3

P.M. - 4



# One Last Breath

Words and Music by Mark Tremonti and Scott Stapp

## Intro

Slowly ♩ = 63

\* D Riff A A Bm G5

Gr. 1 (clean)

*mp*  
w/ fingers  
let ring throughout

TAB

\*Chord symbols reflect implied harmony.

D A Bsus2 G End Riff A

TAB

## Verse

Gr. 1: w/ Riff A (2 times)

D A Bm G5

1. Please come now, — I think I'm fall - ing. — I'm hold-ing on to all I think — is — safe. —

D A Bsus2 G

— It seems I found the road — to no - where — and I'm try - ing to — es - cape. —

D A Bm G5

— I yelled — back when I — heard thun - der but I'm down to one — last breath —

\*\*w/ echo

D A Bsus2 G

— and with it, let — me say, — let me say... —

**Chorus**  
D F#7add4 Bsus4 G5

Hold \_ me now, \_ I'm six feet from the edge \_ and I'm think - ing \_

Gtr. 1 Rhy. Fig. 1

D F#7add4 Bsus4 G5

\_ (that) may - be six \_ feet ain't so far \_ down. \_

End Rhy. Fig. 1

**Interlude**  
Gtr. 1: w/ Riff A

D A Bm G5 D A Bsus2 G

**Verse**  
Gtr. 1: w/ Riff A (2 times)

D A Bm G5

2. I'm look - ing down \_ now that it's o - ver, \_ re - flect - ing on all of my \_ mis - takes. \_

D A Bsus2 G

\_ I thought I found \_ the road \_ to some - where, \_ some - where \_ in \_ His \_ grace. \_

D A Bm G5

I cried out, "Heav-en save me" but I'm down to one last breath

*\*w/ echo*

D A Bsus2 G

and with it, let me say, let me say...

Gtr. 2 (dist.)

*f* Harm.

Gtr. 3 (dist.)

*f* P.M. -----

Pitch: A  
\*Harmonic located three-tenths the distance between 3rd and 4th frets.

**Chorus**

D5 F# B5 G

Hold me now, I'm six feet from the edge and I'm think-ing

Rhy. Fig. 2  
\*\* Gtrs. 2 & 3

\*\*Composite arrangement

D5 F# B5 G

(that) may be six feet ain't so far down.

End Rhy. Fig. 2

Gtrs. 2 & 3: w/ Rhy. Fig. 2  
2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 3 meas.)

D5 F# B5 G

Hold \_ me now, \_ I'm six feet from \_ the edge \_ and I'm think - ing \_

To Coda ⊕

D5 F# B5 G

(that) may - be six \_ feet ain't so far \_ down. \_

B5 G B5 G

I'm so far \_ down. \_

Gtrs. 2 & 3

Gtrs. 2 & 3

Bridge

Bm/E

G

D

Dsus4

D

A5

Sad \_ eyes fol - low \_ me \_ but I still be -

Rhy. Fig. 3

Rhy. Fig. 3

B5

G

lieve \_ there's some - thing left \_ for me. \_ So

End Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 2 & 3: w/ Rhy. Fig. 3  
Bm/E

G D Dsus4 D A5

please come stay with me 'cause I still be -

B5 G

lieve there's some - thing left for you and me, for you and me, for you and me.

# Interlude

Gtr. 1: w/ Rhy. Fig. 1  
D F#7add4 Bsus4 G5 Gtrs. 2 & 3 tacet D F#7add4

Hold me now, I'm

Gtrs. 2 & 3

*pp*

*D.S. al Coda*

Bsus4 G5

six feet from the edge and I'm think - ing...

Gtr. 1

*w/ echo*

⊕ Coda

Outro  
A tempo  
D

B5 G  
*rit.*

so far down. Please come now, I think I'm fall -

Gtr. 1

Gtrs. 2 & 3

*rit.*

\*Continue to fret strings, next 2 3/4 mens.

Bm G5  
*rit.*

- ing. I'm hold - ing on to all I think is safe.

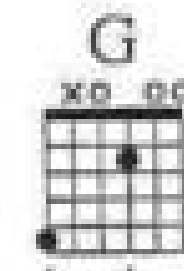
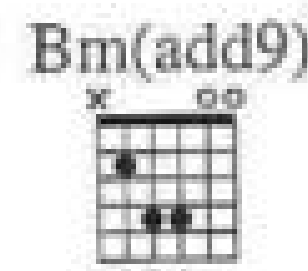
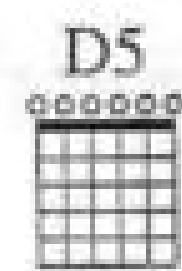
*rit.*

don't pick



# My Sacrifice

Words and Music by Mark Tremonti and Scott Stapp



Tuning:  
(low to high) D-A-D-A-D-D

Intro  
Slowly ♩ = 71

\*Bm(add9)

Gtrs. 1 (acous.)  
& 2 (elec.)

*mp*  
w/ clean tone  
let ring throughout

Gsus2 D

\*Chord symbols reflect basic harmony.

Gtrs. 1 & 2

Dsus4 Bm9 Gsus2

\*\*Gtr. 3 (elec.)

\*\*\*P  
w/ dist.  
fdbk.

\*\*Two gtrs. arr. for one.

\*\*\*Vol. swell

Gtrs. 1 & 2 tacet  
Gtr. 3 D

Bm(add9) G5 Gsus2 G Gsus2 D5

1. Hel -

P.M. - - -

© 2001 Tremonti/Stapp Music and Dwight Frye Music, Inc.  
All Rights Administered by Dwight Frye Music, Inc.  
All Rights Reserved Used by Permission

Verse

D

lo my friend, we meet a gain. It's been a while; where should we be gin?  
seen our share of ups and downs. Oh, how quick-ly life can turn a round

Bm(add9)

G5

Gsus2

It feels like for - ev er. With -  
in an in - stant. It

let ring - - -

D

in my heart are mem - o - ries of per - fect love that you gave to me.  
feels so good to re - u - nite, with - in your self and with - in your mind.

Bm(add9)

G5

Gsus2

Oh, I re - mem ber. When you are  
Let's find peace there. 'Cause when you are

P.S.

# Chorus

3rd time, Gtrs. 1 & 2 tacet  
3rd time, Gtr. 3: w/ Rhy. Fill 1  
D5

D5/C# Bsus2 Bm G5

with me, I'm free, I'm care-less, I be-lieve,

let ring - - - - -

let ring - - - - -

3rd time, Gtr. 3: w/ Rhy. Fill 2

D5 G5 F5 D5 F5 G5 F5 D5

A-bove all the oth-ers we'll

P.M. - - - - - P.M. - - - - -

let ring - - - - -

Rhy. Fill 1  
Gtr. 3

let ring - - - - -

Rhy. Fill 2  
Gtr. 3

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

D5/C# Bsus2 G5 D5 G5 F5 D5 F5 D5

fly. This brings tears to my eyes. My sac - ri - fice.

P.M. - 4

1. Interlude

D

P.M.

Bm(add9)

G5

Gsus2

D5

2. We've

P.M. - 4

2. Interlude

D

Riff A

End Riff A

P.M.

P.M.

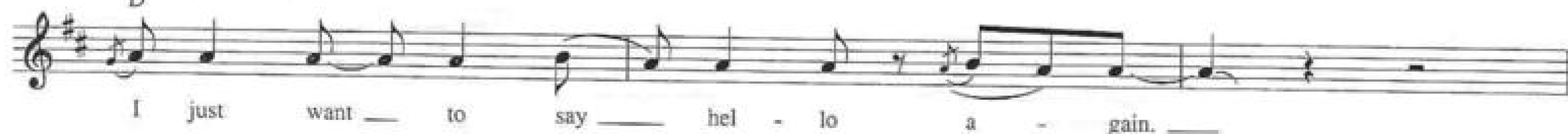
P.M.

P.M. - 4

# Bridge

Gtr. 3: w/ Riff A (3 times)

D



Bb/D

D5



Rhy. Fig. 1

Gtr. 3

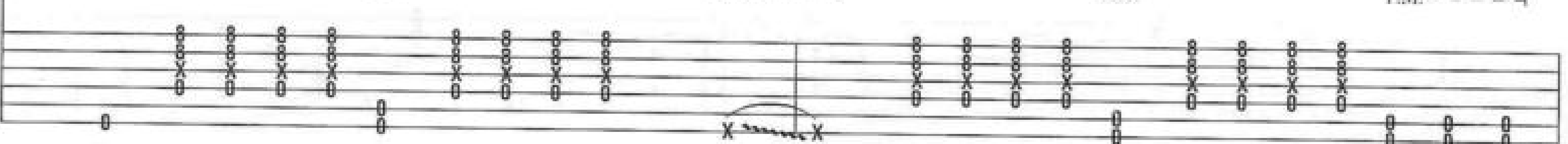
P.M.

P.M.

P.S. - - - - -

P.M.

P.M. - - - - -



D

Chorus

D5

Gtr. 1

mp

'Cause when you are with me, I'm

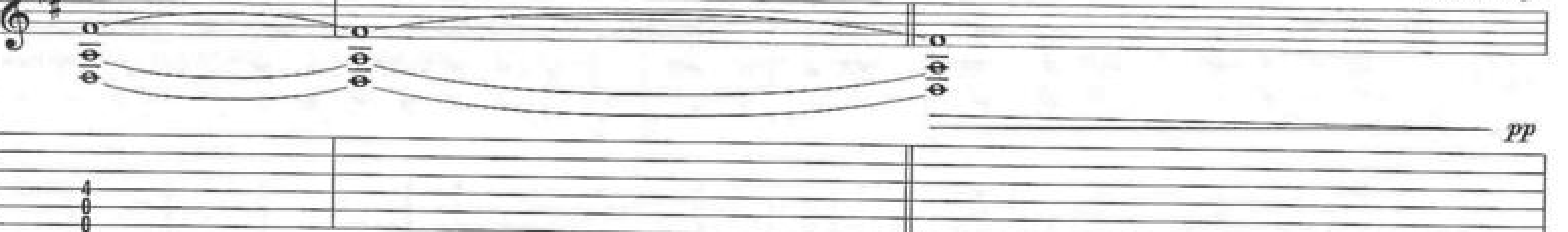
Gtr. 2

mp w/ flanger

Gtr. 3

End Rhy. Fig. 1

pp



Gtr. 3 tacet  
D5/C#

Bm(add9)

free, I'm care - less, I be - lieve.

Gtr. 2

Gsus2 G Gsus2 D5

A - bove all the oth - ers we'll fly.

*D.S. al Coda*

D5/C# Bm(add9) D5/A Gsus2

This brings tears to my eyes. 'Cause when you are

Gtr. 2

Gtr. 3

*p* *mp* *f*

*fdbk.*



# ⊕ Coda

## Bridge

Gtr. 3: w/ Riff A (3 times)

D

My sac - ri - fice. (I just want to say

hel - lo a-gain.) I just want to say hel - lo a - gain.

Gtr. 3: w/ Rhy. Fig. 1

Bb/D

D5

D

My sac - ri - fice.

## Outro

Begin fade

D5

Gtr. 4 (elec.)

D5/C#

Bm(add9)

Gsus2

*mp*

w/ slight dist.

let ring throughout

D5

Fade out

# Stand Here With Me

Words and Music by Mark Tremonti and Scott Stapp

Open D tuning:  
(low to high) D-A-D-F#-A-D

## Intro

Moderately slow ♩ = 78

Gtr. 1  
(clean)

\* A

Riff A

Gmaj7(no3rd)

*mp*  
*let ring throughout*

\* Chord symbols reflect implied harmony.

D

End Riff A

Gtr. 1 tacet

A

Riff B

Gmaj7(no3rd)

\*\* Gtrs. 2 & 3 (dist.)

*f*

\*\* Composite arrangement

D

End Riff B

## Verse

Gtrs. 2 & 3: w/ Riff A

A

Gmaj7(no3rd)

I. You al - ways reached \_ out to me, and helped \_ me be - lieve. \_

Gtrs. 2 & 3: w/ Riff B  
A

All those mem - o - ries we share,

Gmaj7(no3rd) D

I will cher - ish ev - 'ry one of them. For the

Gtrs. 2 & 3: w/ Riff A  
A Gmaj7(no3rd) D

truth of it is, there's a right way to live and you showed me.

Gtrs. 2 & 3: w/ Riff B (1st 2 meas.)  
A Gmaj7(no3rd)

So now you live on in the words of a song; you're a

D

mel - o - dy. 'Cause

Riff C  
Gtrs. 2 & 3

End Riff C

Chorus  
D N.C. C5 G/B Bb5 D5 F D5 F5 G5

you stand here with me now, yeah.

Rhy. Fig. 1

Rhy. Fig. 1



A Gmaj7(no3rd)

I'll give you ev - 'ry - thing - I have — and still fall short — of what you've

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "I'll give you ev - 'ry - thing - I have — and still fall short — of what you've". The guitar line is in treble clef and contains a series of fret numbers: 0, 11, 12, 0, 11, 12, 0, 12, 14, 11, 12, 12, 0, 10, 12, 10, 10, 10, 10, 12, 13, 13, 12, 12, 0.

D

done for me. — In this

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "done for me. — In this". The guitar line is in treble clef and contains a series of fret numbers: 0, 4, 5, 7, 7, 9, 7, 8, 0, 0, 4, 5, 7, 7, 9, 7, 8, (8), 0, 0, 0, 0.

Gtrs. 2 & 3: w/ Riff B A Gmaj7(no3rd)

life that I live, — I hope I can give — love un -

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "life that I live, — I hope I can give — love un -". The guitar line is in treble clef and contains a series of fret numbers: 0, 11, 12, 0, 11, 12, 0, 12, 14, 11, 12, 12, 0, 10, 12, 10, 10, 10, 10, 12, 13, 13, 12, 12, 0.

D Gtrs. 2 & 3: w/ Riff A (1st 2 meas.) A

self - ish - ly. — I've learned the world — is big - ger than

The fourth system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "self - ish - ly. — I've learned the world — is big - ger than". The guitar line is in treble clef and contains a series of fret numbers: 0, 4, 5, 7, 7, 9, 7, 8, 0, 0, 4, 5, 7, 7, 9, 7, 8, (8), 0, 0, 0, 0.

Gmaj7(no3rd) Gtrs. 2 & 3: w/ Riff C D

me. — You're my dai - ly dose — of re - al - i - ty. — 'Cause

The fifth system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "me. — You're my dai - ly dose — of re - al - i - ty. — 'Cause". The guitar line is in treble clef and contains a series of fret numbers: 0, 11, 12, 0, 11, 12, 0, 12, 14, 11, 12, 12, 0, 10, 12, 10, 10, 10, 10, 12, 13, 13, 12, 12, 0.

Chorus  
D N.C.

C5

G/B

B $\flat$ 5

D5

F

D5 F5 G5

you stand\_ here\_ with\_ me now, \_ yeah. \_

Gtrs. 2 & 3

string noise w/ bar

X 7 (7) 0 -2 1/2

D5 D N.C.

'Cause you stand\_ here\_ with\_ me

Gtr. 3

Harm. - - - - -

Gtr. 2

w/ bar

-2 1/2

C5 G/B B $\flat$ 5 D5 F D5 F5 G5

now, \_ yeah. \_

Gtrs. 2 & 3



D5

(On and on we sing this song.) 'Cause you stand here with me.

Gtr. 4 (dist.)

*f*  
1/2

Gtr. 3

w/ slide  
steady gliss.

w/ o slide  
P.M. - - - - -

Gtr. 2

w/ bar - - - - -

Guitar Solo

C G/B Bb5 D5 F D5 F5 G5

P.M. - - - P.M. - P.M. -

w/ bar - - -

The musical score is divided into two systems. The first system is for 'Gtr. 4' and the second system is for 'Gtrs. 2 & 3'. The first system includes a guitar part with a treble clef and a key signature of one sharp (F#), and a bass line with a single staff. The guitar part features a melodic line with a 'diva' (divisi) marking and a '3/4' marking. The bass line includes a '16' marking and a '3/4' marking. The second system is for 'Gtrs. 2 & 3' and includes a guitar part with a treble clef and a key signature of one sharp (F#), and a bass line with a single staff. The guitar part features a melodic line with a 'diva' (divisi) marking and a '3/4' marking. The bass line includes a '16' marking and a '3/4' marking.

D 8va

A5

P.M.

Gmaj7(no3rd)

Outro  
Gtr. 4 tacet  
D

On \_\_\_ and \_\_\_ on \_\_\_ we sing.

8va

loco

Riff D

mf

A

Gmaj7(no3rd)

On \_\_\_ and \_\_\_ on \_\_\_ we sing.

Gtrs. 2 & 3

End Riff D

Gtrs. 2 & 3; w/ Riff D (3 times)

**D** **A**

On \_\_\_ and \_\_\_ on \_\_\_ we sing. On \_\_\_ and \_\_\_ on \_\_\_ we sing.

(On and on \_\_\_ we sing \_\_\_ this song. \_\_\_\_\_)

**Gmaj7(no3rd)** **D**

On \_\_\_ and \_\_\_ on \_\_\_ we sing. On \_\_\_ and \_\_\_ on \_\_\_ we sing.

On and on \_\_\_ we sing \_\_\_ this song. \_\_\_\_\_ On and on \_\_\_ we sing \_\_\_ this song. \_\_\_\_\_

'Cause you stand \_ here \_\_\_ with \_\_\_ me.

**A** **Gmaj7(no3rd)**

On \_\_\_ and \_\_\_ on \_\_\_ we sing. On \_\_\_ and \_\_\_ on \_\_\_ we sing.

On and on \_\_\_ we sing \_\_\_ this song. \_\_\_\_\_ On and on \_\_\_ we sing \_\_\_ this song. \_\_\_\_\_

'Cause you stand \_ here \_\_\_ with \_\_\_ me. ('Cause

**D** **A**

On \_\_\_ and \_\_\_ on \_\_\_ we sing. On \_\_\_ and \_\_\_ on \_\_\_ we sing.

On and on \_\_\_ we sing \_\_\_ this song. \_\_\_\_\_ On and on \_\_\_ we sing \_\_\_ this song. \_\_\_\_\_

you stand \_ here \_\_\_ with \_\_\_ me. 'Cause you stand \_ here \_\_\_ with \_\_\_ me. 'Cause

Gmaj7(no3rd) D

On \_\_\_ and \_\_\_ on \_\_\_ we sing. On \_\_\_ and \_\_\_ on \_\_\_ we sing.

On and on \_\_\_ we sing \_ this song. \_\_\_ On and on \_\_\_ we sing \_ this song. \_\_\_

you stand \_ here \_\_\_ with \_\_\_ me. 'Cause you stand \_ here \_\_\_ with \_\_\_ me. 'Cause

Gtrs. 2 & 3

0 0 0 4 5 0 7 9 7 8 (8) 0

A Gtrs. 2 & 3 tacet N.C.

On \_\_\_ and \_\_\_ on \_\_\_ we sing. On \_\_\_ and \_\_\_ on \_\_\_ we sing.

On and on \_\_\_ we sing \_ this song. \_\_\_ On and on \_\_\_ we sing \_ this song.) \_\_\_

you stand \_ here \_\_\_ with \_\_\_ me.) 'Cause you stand \_ here \_\_\_ with \_\_\_ me. 'Cause you stand \_ here \_ with \_ me.

# Weathered

Words and Music by Mark Tremonti and Scott Stapp

Tuning:  
(low to high) D-A-D-A-D-D

## Intro

Moderately slow ♩ = 72

Gtr. 2 \* F6/C G/B F5 G5 D5 D7

*p*  
w/ fingers  
let ring throughout

TAB

Gtr. 1 (clean)

*mp*  
w/ fingers  
let ring throughout

TAB

\* Chord symbols reflect implied harmony.

F6/C G/B F5 G5 D5

*mf*  
Harm. - - - - -

*mf*  
w/ slight dist.  
Harm. - - - - -

TAB

\*\*\* F6 G F5 G5 D5 D7

\*\* Gtrs. *loco*  
1 & 2

TAB

\*\* Composite arrangement

\*\*\* Chord symbols reflect overall harmony.

© 2001 Tremonti/Stapp Music and Dwight Frye Music, Inc.  
All Rights Administered by Dwight Frye Music, Inc.  
All Rights Reserved Used by Permission



Chords: Dm/C, G/B, F5 G5, D5

8va  
Harm.

Verse  
F6

Chords: G, F5 G5, D5

1. I lie a - wake on a long, dark night. I

loco

Chords: Dm/C, G/B, F5 G5, D5, D7

can't seem to tame my mind.

Chords: F6, G, F5 G5, D5

Slings and arrows are kill - ing me in - side. May - be I

*p* Harm. *mf*

Dm/C G/B F5 G5 D5

can't ac - cept the life that's mine, no. May - be I

Harm. ———

Verse  
Dm/C G/B F5 G5 D5 F G F5 G5

can't ac - cept the life that's mine. 2. Sim - ple liv - ing is my

*8va* *loco* Harm. 7 7

D5 Dm/C G/B F5 G5

des - per - ate cry. Been trad - ing love with in - dif - ference, and yeah it

D5 F6 G F5 G5

suits me just fine. I try to hold on but I'm

Gtr. 2 *8va* Harm. w/ bar 12 7 (7) -1/2 -1

Gtr. 1

D5 Dm/C G/B F5 G5

cal - loused to the bone. May-be that's why I feel a - lone.

*loco*

Harm. w/ bar

D5 Dm/C G/B F5 G5 D5

Yeah, may-be that's why I feel so a - lone. 'Cause

Gtr. 2

Gtrs. 1 & 2

Gtr. 1

Gtr. 4 (dist.)

*p* Harm. *mf*

Gtr. 3 (dist.)

*mf* Harm.

# Chorus

Gtrs. 1 & 2 tacet

D5

B♭5

F5

D5

C5

D5

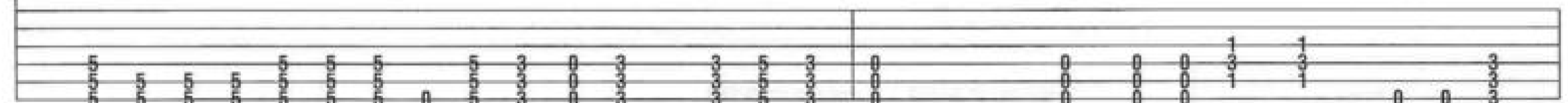
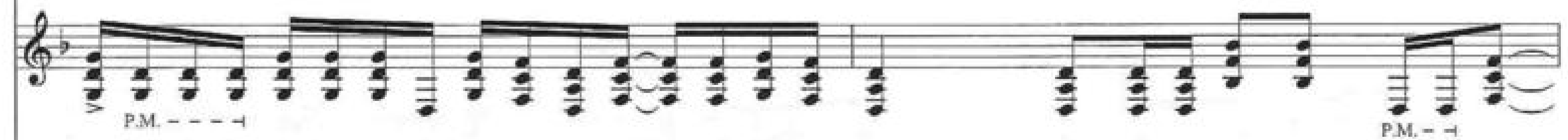
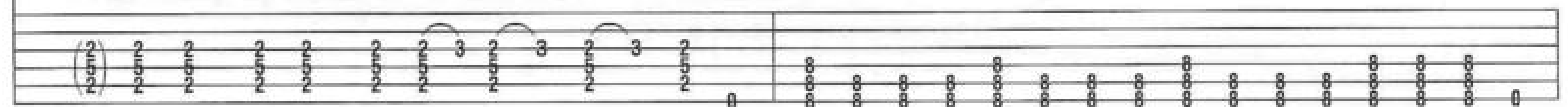
G/B



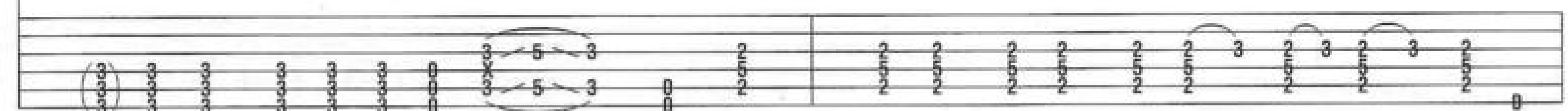
\* Gtrs. 3 & 4




\* Composite arrangement



To Coda 2



To Coda 1 

Bb5 G5 F5 D5 F5 D5

cov - ered with skin that \_\_\_\_\_ peels \_\_\_\_\_ and it just won't

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

Interlude

Dm/C G/B F5 G5 D5

heal. \_\_\_\_\_ No, \_\_\_\_\_ it just won't

Gtrs. 1 & 2 Gtr. 1 Gtr. 2 *divisi* 1/2 (5) 3

Gtrs. 3 & 4 *let ring* - - - - -

Dm/C G/B F5 G5 D5 Gtr. 3 *tacet*

heal, \_\_\_\_\_ no, \_\_\_\_\_ no, \_\_\_\_\_

Gtrs. 1 & 2 Gtr. 4 *mf*

Gtrs. 3 & 4

Verse

F6 G F5 G5 D5

3. The sun shines \_\_\_\_\_ and I can't a - void the light. \_\_\_\_\_ I think I'm

*pp*

(0)

Gtr. 4 tacet Dm/C G/B F5 G5 D5 D7

hold - ing on \_\_\_\_\_ to life \_\_\_\_\_ too tight. \_\_\_\_\_

Gtrs. 1 & 2

F6 G F5 G5 D5

Ash - es to ash - es \_\_\_\_\_ and dust to \_\_\_\_\_ dust. \_\_\_\_\_

*8va* *loco*

Harm.

12



Dm/C G/B F5 G5 D5  
 Some-times I feel like giv - ing up. Yeah I said

*D.S. al Coda 1*

some-times I feel like giving up. 'Cause

Gtrs. 1 & 2

Gtrs. 3 & 4

*f* 1/2

Harm. Harm. Harm.

\* Harmonic located eight-tenths the distance between the 3rd & 4th frets.

⊕ Coda 1  
Interlude

D5  
 B♭/D  
 heal. \_\_\_\_\_ It just won't

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. - - - P.M. - - -

5 0 0 5 0 0 5 0 0 5 0 0 5 6 5 0 1 0 0 1 0 0 1 0 0 1 0 0 3 5 3 0

D5 B♭/D

heal, \_\_\_\_\_ no. The

P.M. - - P.M. - - P.M. - - P.M. - - P.M. P.M. P.M. - - P.M. - - P.M. - - P.M. - -

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 0 1 0 0 1 0 0 0 3 1 0 1 0

Bridge  
D5 B♭/D

day re - minds me of you. The night hides your

sim.

5 0 0 5 0 0 5 0 0 5 0 0 5 6 5 0 1 0 0 1 0 0 1 0 0 1 0 0 0 3 5 3

D5 B♭/D

truth. The earth is a voice speak - ing to

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 0

D5 B♭/D

you. Take all this pride and leave it be -

5 0 0 5 0 0 5 0 0 5 0 0 5 6 5 0 1 0 0 1 0 0 1 0 0 1 0 1 5 3

D5 Bb/D

hind 'cause one day it ends. One day we

D5 Eb5 D5 Bb5 D5 Bb5 A5 Bb5 D5 Bb5 C5 Bb5

die. Be - lieve what you will, that is your

P.M. - - - -

A5 D5 A5 Bb5 A5 D5 G5 A5 Bb5 D5 Bb5 D5 Bb5

right but I choose to win. I choose to

P.M. - - - -

G5 F5 D5 F5 D.S. al Coda 2 G5 F5

fight. to fight. 'Cause

Gtrs. 3 & 4

P.M. - - - -

Gtr. 5 (dist.)

w/ slide mp

⊕ Coda 2

Outro

B♭5 G5

cov - ered with skin that \_\_\_\_\_ peels \_\_\_\_\_ and it just won't.

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

B♭5 G5

cov - ered with skin that \_\_\_\_\_ peels \_\_\_\_\_ and it just won't

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

B♭5 G5 F5 D5 F5 G5 F5

cov - ered with skin that \_\_\_\_\_ peels \_\_\_\_\_ and it just won't

P.M. - - - - P.M. - - - -

D5 rit.

heal. \_\_\_\_\_

rit.

Words and Music by Mark Tremonti and Scott Stapp

Intro  
Moderately slow  $\text{♩} = 75$

[illegible]

B $\flat$  B $\flat$  sus4 B $\flat$  add4

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 3 tacet Gm(add9) Fadd4 B $\flat$  add9 B $\flat$  B $\flat$  add9

Gtrs. 1 & 2 Rhy. Fig. 3 End Rhy. Fig. 3

*mf*  
w/ clean tone

Verse

Gm(add9) Fadd4 B $\flat$  add9 B $\flat$  B $\flat$  add9

1. To what \_ do I owe \_ this gift \_ my friend? \_ My life, \_ my love, \_ my soul? \_

2. What you gon - na do \_ with your gift, \_ dear child? \_ Give life, \_ give love, \_ give soul? \_

*mp*  
P.M.



Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gm(add9)

Fadd4

Bb add9

Bb

Bb add9

I've been danc-ing with the dev-il way too long and it's mak-ing me grow old,  
Di-vid-ed is the one who danc-es for the soul is so ex-posed,

Gm(add9)

Fadd4

Ebmaj11

Ebmaj9

mak-ing me grow old, yeah.  
so ex-posed.

Gtrs. 1 & 2

Guitar and bass tablature for the first system, corresponding to the first two lines of music.

## Chorus

3rd time, Bkgd. Voc.: w/ Voc. Fill 1

Bb

Bb/A

Let's leave, oh, let's get a-way, Get lost in time,

Rhy. Fig. 4

*f* w/ slight dist.  
2nd & 3rd times, w/ dist.

Guitar and bass tablature for the chorus section, including the 'Rhy. Fig. 4' and 'f w/ slight dist.' markings.

Gm(add9)

Fadd4

Ebmaj9

Bb/D

Ebmaj9

where, there's no rea-son left to hide, yeah.

End Rhy. Fig. 4

Guitar and bass tablature for the second system of the chorus, including the 'End Rhy. Fig. 4' marking.

Voc. Fill 1

Vocal fill notation showing a short melodic phrase on a staff.

Gtrs. 1 & 2: w/ Rhy. Fig. 4

To Coda ⊕

B $\flat$  B $\flat$ /A

Let's leave, — oh, — let's get a - way. Run in fields — of time, —

Gm(add9) Fadd4 B $\flat$ /A E $\flat$  maj9 B $\flat$ /D E $\flat$  maj9

where — there's no — rea - son left to — hide. —

1. Interlude

B $\flat$ /D Gm(add9) Fadd4 B $\flat$  add9 B $\flat$  B $\flat$  sus2

No rea - son to hide. —

Gtrs. 1 & 2

*mp*

Gm(add9) Fadd4 B $\flat$  add9 B $\flat$

2. Interlude

Gtr. 2 tacet

B $\flat$  B $\flat$  sus4 B $\flat$  B $\flat$  sus4

Gtr. 1

Gtrs. 1 & 2

*mf* w/ slight dist. 1/2 1/2 1/2 1/2

0 9 (9) 0 9 9 (9) 0 10 0 9 (9) 0 9 9 (9) 0 10 12 12

# Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

B $\flat$

B $\flat$  sus4

B $\flat$  add4

2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 2

B $\flat$

B $\flat$  sus4

B $\flat$  add4

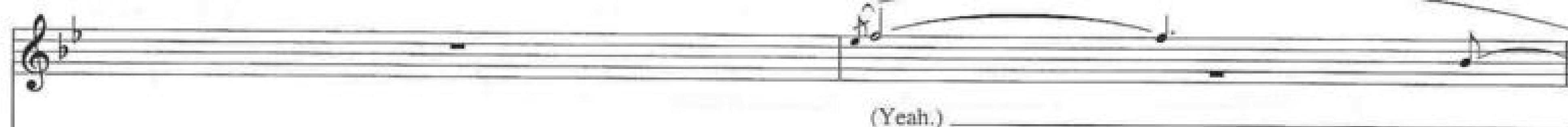


Gm(add9)

F

E $\flat$  maj9

D.S. al Coda



Gtrs. 1 & 2

Rhy. Fill 1

End Rhy. Fill 1



# Coda

Gm(add9)

Fadd4

E $\flat$  maj9

B $\flat$ /D

E $\flat$  maj9



# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 1st 3 meas.

B $\flat$

B $\flat$ /A



Gm(add9)

Fadd4

Gtrs. 1 & 2: w/ Rhy. Fill 1

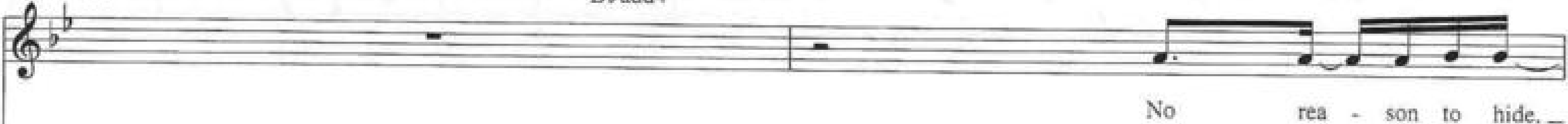
E $\flat$  maj9



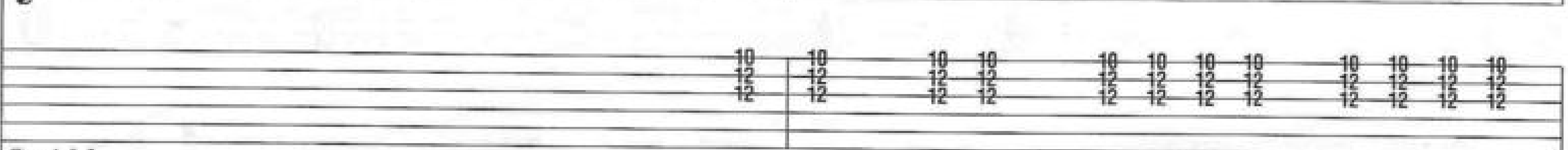
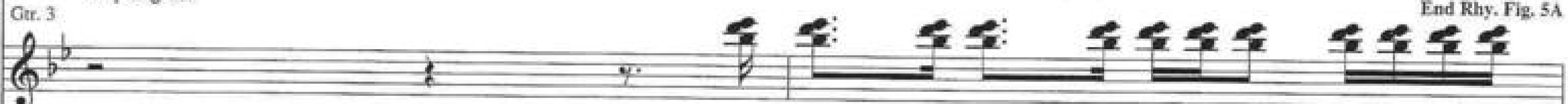
# Outro

B $\flat$

B $\flat$  add4



Rhy. Fig. 5A



Gtrs. 1, 2 & 3: w/ Rhy. Figs. 5 & 5A (2 times)

B $\flat$

B $\flat$ add4

no rea - son to hide, \_

(There is no rea - son to hide, \_

B $\flat$

B $\flat$ add4

no rea - son to hide, \_

there is no rea - son to hide.) \_

B $\flat$

B $\flat$ sus4

Gtr. 1

*mp*

1/2 1/2

0 9 (9) 0 9 9 (9) 0 10 12 12

Gtr. 2

1/2 1/2

0 9 (9) 0 9 9 (9) 0 10

*pp*

12 12 12 12 12 12 12 12 12 12 12 12 12 12

*pp*

(10)

# Don't Stop Dancing

Words and Music by Mark Tremonti and Scott Stapp

## Verse

Slowly ♩ = 68

G/B Dadd4/F# Cadd9 G/B Gsus2/A

1. At times, life is wick-ed and I just can't see the light. \_\_\_\_\_ A

Gtr. 1 (acous.) Rhy. Fig. 1 End Rhy. Fig. 1

*mp*  
*let ring throughout*

TAB

Gtr. 1: w/ Rhy. Fig. 1

G/B Dadd4/F# Cadd9 G/B Gsus2/A

sil - ver lin - ing some-times is - n't e - nough \_ to make some wrongs seem \_ right. \_

Gtr. 2 (elec.)

*mp*  
*w/ clean tone*  
*let ring throughout*

G Dadd4/F# Cadd9 G/B

What-ev - er life \_ brings, I've been through ev - 'ry-thing and now I'm on my knees \_ a - gain. But I

Gtr. 2

Gtr. 1

# Pre-Chorus

Asus2

Am

Asus2

Cadd9

know I must go on. Al-though I hurt, I must be strong be-cause in -

\* Gtrs. 1 & 2 Rhy. Fig. 2

\* Composite arrangement

Em(add9)

Cmaj7

D7sus $\frac{2}{4}$

side I know that man - y feel this way.

Gtrs. 1 & 2 End Rhy. Fig. 2

\* Gtr. 3 Rhy. Fig. 3 End Rhy. Fig. 3

*f*  
w/ dist.

\* Doubled throughout

# Chorus

Gtrs. 1 & 2 tacet

G

D5/A

Aadd9/C#

Chil - dren, don't stop danc - ing. Be - lieve -

Gtr. 3 Rhy. Fig. 4



Cadd9 G D5/A Aadd9/C#

you - can fly a - way, a - way.

End Rhy. Fig. 4

# Interlude

C5 G6/D Dadd4 Gtr. 3 tacet Cmaj7/G G

Gtrs. 1 & 2 Rhy. Fig. 5 End Rhy. Fig. 5

Gtr. 3 *pp*

# Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 5 G6/D Dadd4 Cmaj7/G G

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (3 times) G6/D Dadd4

2. At times life's un - fair and you know it's plain to see.

Cmaj7/G G G6/D Dadd4 Cmaj7/G G

Hey God, I know. I'm just a dot in this world. Have you for - got a - bout me?

G6/D Dadd4 Cmaj7/G G

What - ev - er life brings, I've been through ev - 'ry-thing and now I'm on my knees a - gain. But I

# Pre-Chorus

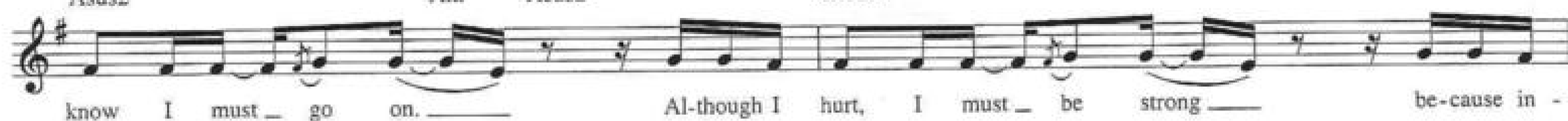
Gtrs. 1 & 2: w/ Rhy. Fig. 2

Asus2

Am

Asus2

Cadd9



# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Gtr. 3: w/ Rhy. Fig. 3

Em(add9)

Cmaj7

D7sus  $\frac{2}{4}$

G

D5/A



Aadd9/C#

Cadd9

G

D5/A



Aadd9/C#

C

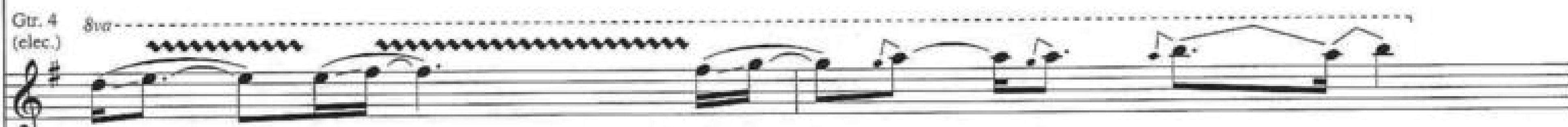


Gtr. 4  
(elec.)

8va

f

w/ dist.



10-12

12-14

14-15

15

15

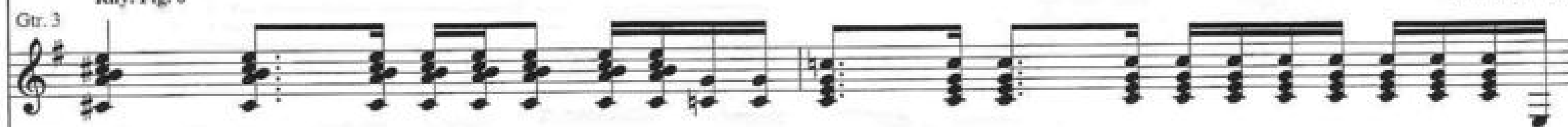
17

(17)

Rhy. Fig. 6

Gtr. 3

End Rhy. Fig. 6



0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

0

Guitar Solo

G D/F# G5 C G/B C5

*loco*

Rhy. Fig. 7

End Rhy. Fig. 7

Gtr. 3: w/ Rhy. Fig. 7 (2 times)

G D/F# G5 C G/B C5 G D/F# G5

Gtr. 4

C G/B C5

Bridge

D5/A Aadd9/C# C G

Am I hid - ing in the shad - ows? For -

Gtr. 4

*pp*

Rhy. Fig. 8

Gtr. 3

End Rhy. Fig. 8

Gr. 3: w/ Rhy. Fig. 8 (2 1/2 times)  
Gr. 4 tacet

D5/A Aadd9/C# C G D5/A Aadd9/C#

get the pain and for - get the sor - rows. Am I hid - ing

C G D5/A Aadd9/C#

in the shad - ows? For - get the pain and for -

### Pre-Chorus

Gr. 3 tacet

G

C

get the sor - rows. But I know I must go on. (Go on. Al-though I

Gr. 3

Gtrs. 1 & 2

D

Aadd9/C#

hurt, I must be strong be - cause in - side I know that man - y feel this way. feel this way.)

### Chorus

Gr. 2 tacet

G

D

Dsus4

Aadd9/C#

Cadd9

Chil - dren, don't stop danc - ing. Be - lieve.

Gr. 1

Cadd9 G5 D Dsus4

you — can fly — a — way, —

Cadd9 Gtrs. 1 & 2 tacet C5

a — way, —

Gtr. 1 Gtr. 3 semi-P.M. — — — — —

Gtr. 2

**Chorus**  
Gtr. 3: w/ Rhy. Fig. 4

G D5/A Aadd9/C# Cadd9

Chil — dren, — don't — stop danc — ing. — Be — lieve — you — can fly —

G D5/A Gtr. 3: w/ Rhy. Fig. 6 Aadd9/C# C

a — way, — a — way, —

Gtr. 3: w/ Rhy. Fig. 4

G D5/A Aadd9/C#

Chil (Am) I dren, hid don't ing stop danc in the ing. shad ows? Be - lieve. For -

Cadd9 G D5/A

get the pain and you can fly for - get the sor rows. a - way, -

Gtr. 3: w/ Rhy. Fig. 6

Aadd9/C# C

Am I hid ing a - way, in the shad ows?)

Outro

G/B D/F# Cadd9 G/B

Am I hid ing in the shad ows?

Gtr. 1 *mp*

D/F# Cadd9 *rit.* G/B

Are we hid ing in the shad ows?



# Lullaby

Words and Music by Mark Tremonti and Scott Stapp

Gtrs. 1 & 3, Drop D tuning:  
(low to high) D-A-D-G-B-E  
Gtr. 2 tuning:  
(low to high) E-A-D-G-B-D

## Intro

Slowly ♩. = 48

Gtr. 1 \*Bm A G D5 Bm A G Dsus2  
(nylon-str. acous.)

*mp*  
w/ fingers

**TAB**

12	11	11	9	9	7	7	0	12	11	9	7	7	9	7	7	9	0
9	0	7	0	5	5	0	0	9	0	7	0	5	5	0	0	9	0

\*Chord symbols reflect implied harmony.

## Verse

Bm A G D5 Bm A

1. Hush, my — love, — now don't — you — cry. Ev - 'ry — thing — will  
2. Oh, my — love, — in my — arms — tight. Ev - 'ry — day — you —

**TAB**

12	11	11	9	9	7	7	0	12	11	9	7	7	9	7	7	9	0
9	0	7	0	5	5	0	0	9	0	7	0	5	5	0	0	9	0

G D5 Bm A G D5

be all — right. Close — your — eyes — and drift — in — dream, will  
give me — life. — As — I — drift — off to — your — world,

**TAB**

7	9	7	7	0	0	12	11	11	9	9	7	7	9	7	7	9	0
5	5	0	0	9	0	7	0	5	5	0	0	9	0	5	5	0	0

Bm A G D5 Em G D

Rest in — peace — ful sleep.  
rest in — peace — ful sleep.

I

Chorus

Em G Bm A Em G

If there's — one — thing — I hope — I showed — you, I if there's — one — thing — I  
know there's — one — thing — that — you showed — me, I know there's — one — thing

Bm A D Bm A tempo Em G

hope — I showed — you, hope that I — showed — you: — } just give — love — — to  
that — you showed — me, that you — showed — me: — }

To Coda ⊕

D Em G D

all. — — — — — Just give — love — — — — — to all.

Em G D Interlude D Bm A

Just give love to all.

G D5 Bm A G D5 D.S. al Coda

⊕ Coda

D Em G

all. Just give love to

D Em G D

all. Let's give love to all.

**Outro**

Em G D Em G

Let's give \_ love \_ to all. \_ Just give \_ love \_ to

Gtr. 2 (nylon-str. acous.)

Riff A

*mp*

7 8 7 0 7 8 7 0 7 8 7 0 7 8 7 0

Gtr. 1

5 4 9 7 4 0 4 5 5 7 0 5 4 9 7 2 5 5 0

D Em G D

all. \_ Let's give \_ love \_ to all. \_

Gtr. 2: w/ Riff A

End Riff A

Gtr. 3 (nylon-str. acous.)

*mp*

7 8 7 0 7 8 7 0 14 15 14 15 14 15 14 15 14 15

4 0 4 5 4 0 5 4 9 7 4 0 4 5 4 0

(0) 2 5 5 0 0



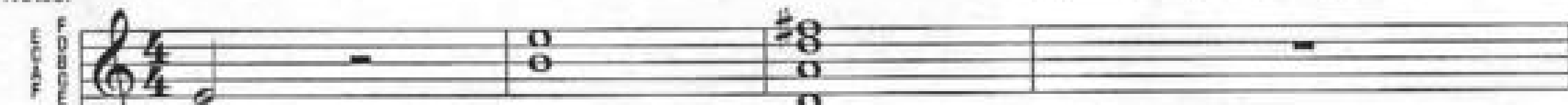
# Guitar Notation Legend

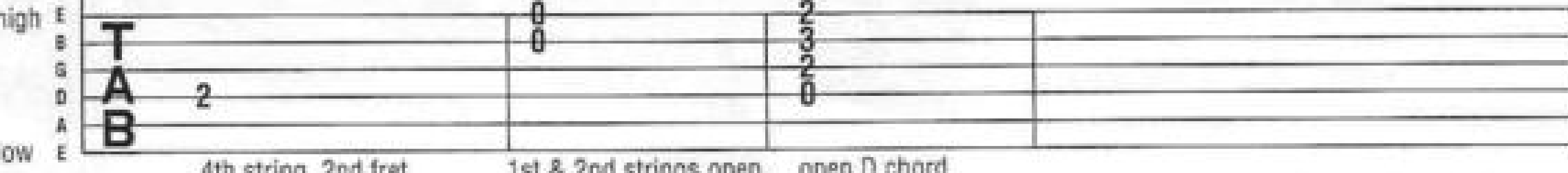
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

Strings: 

high E  
D  
C  
B  
A  
low E

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

D      A      D      E      G  
open      3fr

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



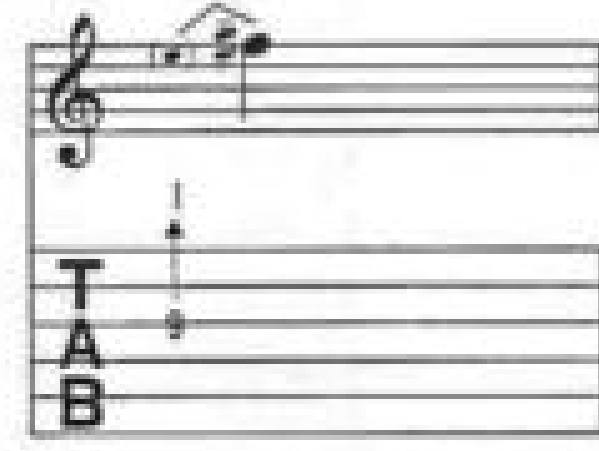
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**WHOLE-STEP BEND:** Strike the note and bend up one step.



**PRE-BEND:** Bend the note as indicated, then strike it.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



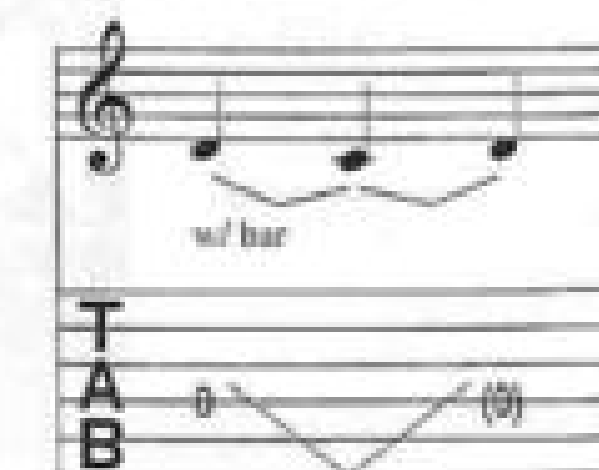
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



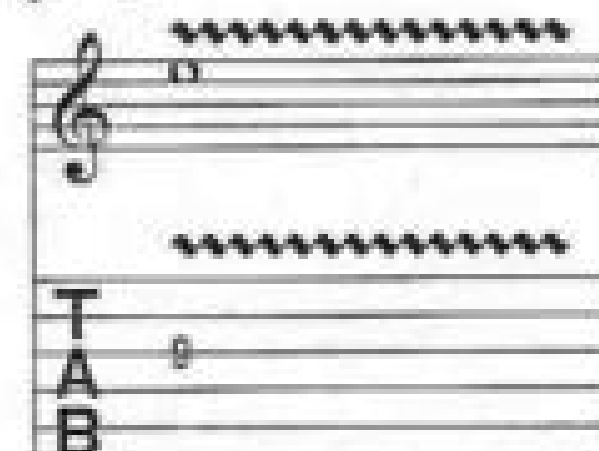
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



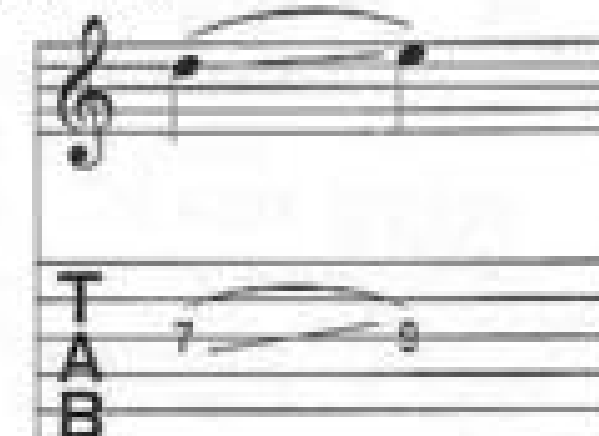
**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



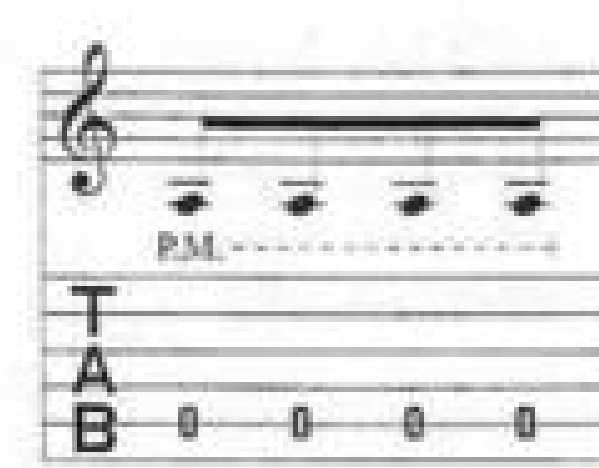
**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.




**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



**RAKE:** Drag the pick across the strings indicated with a single motion.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.





# CREED

*bullets*

*freedom fighter*

*who's got my back?*

*signs*

*one last breath*

*my sacrifice*

*stand here with me*

*weathered*

*hide*

*don't stop dancing*

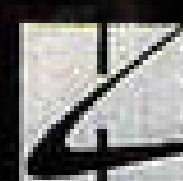
*lullaby*

U.S. \$19.95

ISBN 0-634-04429-X



HL00690551



HAL•LEONARD®